

FLORIDA

WINTER 2004

History & the Arts

A MAGAZINE OF FLORIDA'S HERITAGE

NAPLES MUSEUM of ART

5833

PHILHARMONIC CENTER FOR THE ARTS IN NAPLES

JACKSONVILLE'S NORMAN STUDIOS • FLORIDA ARCHAEOLOGY
BIG WATER HERITAGE TRAIL

■ NEW BEGINNINGS ■

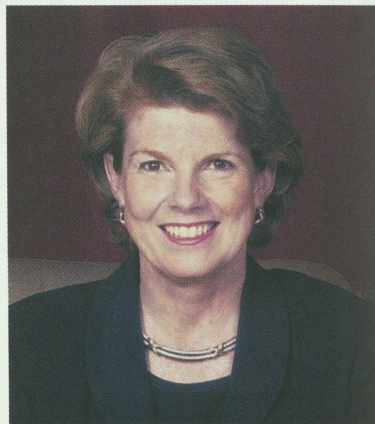
As we welcome the New Year and look forward to the challenges that lie ahead, the Department of State team is buoyed by the success of our efforts in 2003 to preserve and promote Florida's cultural and historical resources. I thank everyone who attended the statewide Creating Opportunities for Quality Communities workshops and appreciate your invaluable input. Summaries of those public meetings are posted for review at <http://coqc.dos.state.fl.us/summaries.cfm>.

Last October I was pleased to announce that three of Florida's nationally significant historic properties were recipients of a special \$3 million emergency historic preservation fund appropriated by the 2003 Legislature. The Edison & Ford Winter Estates in Ft. Myers, the Harry S. Truman Little White House in Key West, and the Norman Film Studios in Jacksonville each received a portion of that appropriation which will aid not only in their preservation, but contribute significantly to the development and prosperity of local economies and the sustainability of our communities. Jacksonville's Eagle Film City/ Richard Norman Silent Film Studios also received a prestigious federal Save America's Treasures matching grant in 2003 to support the preservation of this threatened cultural and historical treasure. In this issue, you will read more about this nationally significant site.

The Florida Chamber of Commerce, the state's largest business group, has recently released *New Cornerstone: Foundations for Florida's 21st Century Economy*, a report detailing efforts to unify public and private-sector efforts to energize Florida's future economy. The New Cornerstone initiative builds upon previous studies and defines a new set of strategies to guide the state over the next decade, emphasizing the need for cooperation among Florida's government, academic and business communities. Among the key strategies identified in this road map for the future of Florida's economy is the importance of creative communities. For a look at Florida's future, I encourage you to visit www.newcornerstoneonline.com.

The most exciting news is yet to come! From March 15 to April 15, the Department of State, in association with the Office of the Governor, will celebrate Florida Heritage Month, sponsoring special events encompassing historic preservation, archaeology, cultural, library and arts heritage in Florida. I invite you to plan now to join the activities and celebrations of the many public and private agencies throughout our state that will participate in Florida Heritage Month. Florida Heritage Month will provide us all the opportunity to recognize the significance of Florida's rich and diverse history, and the contribution it makes to our communities and our quality of life.

Yes, we are fortunate to live in Florida where many great initiatives are recognizing the significance of art, culture, and history in our lives!



Glenda E. Hood

Glenda E. Hood
Secretary of State

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ON THE COVER: Philharmonic Center for the Arts. Photo by Carl J. Thome, Courtesy Philharmonic Center for the Arts.



FLORIDA

History & the Arts

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FLORIDA IN MY VIEW

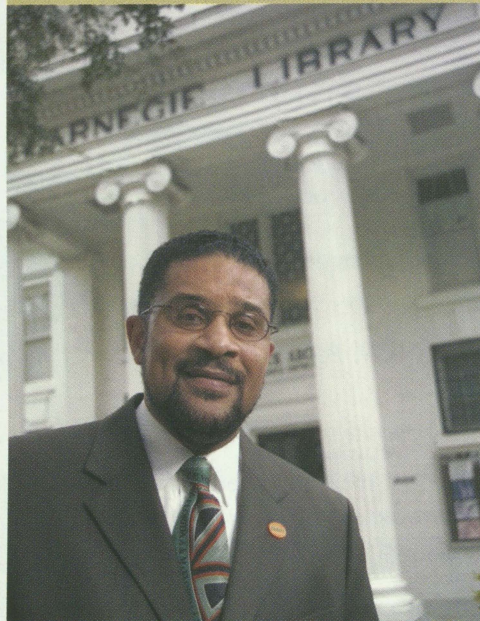
■ LARRY EUGENE RIVERS ■

Over 27 years ago, when I came to Florida from Pennsylvania, I knew about as much of the state and its past as the next fellow, which is to say that I did not know much beyond sunshine, palm trees, and sandy beaches. My friend Michael Gannon puts the situation this way: "For most newcomers, Florida history begins when they cross the state line."

I did not really view Florida as southern. It existed on a different level or plane, independently and determinedly. I had the eye of a critical professional historian. Still, the legacies of the state's experience surprised and fascinated me. Time's passage revealed a compelling recorded saga that stretched over almost six centuries, from the

splendor of semitropical wilderness to the reality of dynamic growth, supersonic transportation, and unprecedented cultural diversity.

What amazed me most concerned the vital and often remarkable contributions of African Americans, an unheralded story if ever there was one. Just to cite an example, for much of the 1800s African Americans made up almost one-half of Florida's population. Some toiled — slave or free — on farms and plantations; others literally helped to build Florida into the most urban state in the South. Cowhunters roamed prairies; planters helped to pioneer the citrus industry; and artisans and craftsmen created works for practical use and of enduring beauty. Businessmen launched models of entrepreneurship, while professional men and women edu-



cated the young, protected rights before the law, and comforted ailing bodies and souls. Moreover, gifted politicians fought to gain and keep a place at the bargaining table as poets and artists breathed inspiration and insight. Recently, thanks to the labors of dedicated historians and other lovers of Florida history, the stories of these men and women have begun to come to light.

Especially during the past century, Florida has evolved into a place of limitless opportunity. If I could tap those possibilities, it would be with the wish that all Floridians, including transplants such as myself, could embrace the rich saga of Florida fully cloaked in its mantle of diversity. A commitment of openness to learning about our state's diverse cultural and racial history would, I believe sincerely, aid us in loving this place that we call home all the more. Our differences have created our state as we know it; they can serve us in making Florida an even greater state in the future.

LARRY E. RIVERS, Dean of the College of Arts and Sciences and Distinguished University Professor of History at Florida A&M University, earned his B.S. in Social Science Education from Fort Valley State University, M.A. in History and Political Science from Villanova University, Ph.D. in Cultural Studies from the University of London, and D.A. in American History and Curriculum Development from Carnegie Mellon University. He is author, co-author or co-editor of: *Slavery in Florida: Territorial Days to Emancipation*; *Laborers in the Vineyard of the Lord: The Beginnings of the AME Church in Florida 1865-1895*; *Lays in Summer Lands*, *John Willis Menard*; and *The African American Experience*. In 2001 Rivers received six book awards for his seminal work on slavery in Florida.

NEWS & NOTES

Historic Bok Sanctuary Celebrates 75 Years

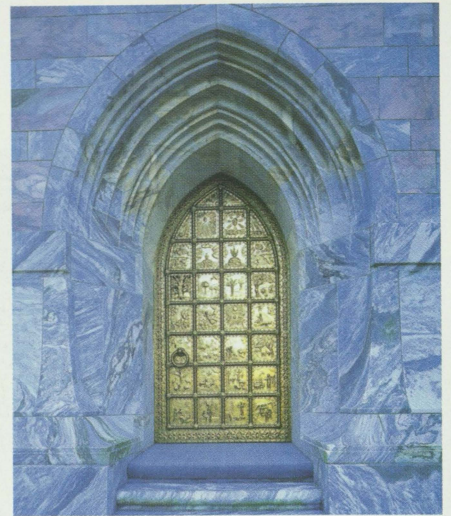
HISTORIC BOK SANCTUARY, a Florida icon and National Historic Landmark located near Lake Wales on peninsular Florida's highest point, celebrates its 75th anniversary throughout 2004. A rededication ceremony scheduled for Saturday, February 7 will even include a number of visitors who were present at the original dedication in 1929.

Created by Edward W. Bok, influential editor of *The Ladies Home Journal*, a Pulitzer Prize-winning author, humanitarian, philanthropist and advocate for world peace and the environment, the Sanctuary was his gift of gratitude to the American people for the opportunities he was given as a Dutch immigrant. President Calvin Coolidge dedicated Mountain Lake Sanctuary and Singing Tower in February 1929. Now known as Historic Bok Sanctuary, it encompasses nearly 250 acres of gardens and grounds. Since its dedication more than 23 million visitors have experienced its beauty and serenity.

The historic landscape gardens were designed by Frederick Law Olmsted, Jr. The visual centerpiece of the garden is a majestic 205-foot-tall marble and coquina bell tower which houses a 60-bell Taylor carillon. The International Carillon Festival, February 28 through March 7, will feature carillonneurs from Belgium, the Netherlands, Kentucky and California, as well as retiring resident carillonneur Milford Myhre and assistant carillonneur William De Turk. During the special 75th anniversary concert series, a moonlight recital will be performed the evening of March 4.

Historic Bok Sanctuary, 55 miles southwest of Orlando near Lake Wales, is open daily from 8 a.m. to 6 p.m. The Education and Visitor Center is open 9 a.m. to 5 p.m. Admission is \$8 ages 13 and up, \$3 ages 5 to 12. For more information, call 863.676.1408 or visit www.boksanctuary.org.

President and Mrs. Coolidge and Mr. and Mrs. Edward Bok at 1929 dedication.



NEWS & NOTES

Florida State Fair Celebrates a Century

The 2004 Florida State Fair takes place February 5 to 16 at the Florida State Fairgrounds in Tampa. The roots of the annual Florida State Fair stretch back to 1904 when Governor William S. Jennings presided over the first grand event and festivities of the South Florida Fair Association in Tampa. In 1975, the Florida Legislature created the Florida State Fair Authority and designated the annual event in Tampa the official Florida State Fair. The 325-acre fairgrounds facility where today's event takes place opened in February 1977.



Florida State Fairgrounds is also home to the Doyle Carlton Jr. Cracker Country Rural Florida History and Folklife Museum, which comes to life in February, providing guests an opportunity to relive the lives of Florida's early pioneers. Cracker Country represents Florida community life from the rustic cypress log corn crib and barn to the grand two-story Carlton House that was the boyhood home of Florida's 25th governor, Doyle E. Carlton. Cracker Country buildings are authentic, dating from 1870 to the early 1900s.

For information and a schedule of Florida State Fair 2004 events, call 1.800.345.FAIR, or visit www.floridastatefair.com.

HIGHWAYMEN EXHIBIT VISITS TALLAHASSEE

Over 60 Highwaymen paintings will be on display at venues throughout Tallahassee between February 21 and May 23. In the 1950s a group of African American artists from Ft. Pierce, now known as "the Highwaymen," began developing their talents with the support and encouragement of local landscape artist A.E. "Bean" Backus. Primarily self-taught, these artists traveled Florida roads, stopping in small towns to sell their paintings to motels, banks, and doctor offices. Their Florida landscapes are now seen as an important collection of 20th-century artwork. The Tallahassee exhibits, produced by the Orange County Regional History Center, feature the works of 24 Highwaymen artists from the collection of Geoff Cook.

COURTESY ORANGE COUNTY REGIONAL HISTORY CENTER



THE HIGHWAYMEN: FLORIDA'S AFRICAN AMERICAN LANDSCAPE ARTISTS

February 21 to May 23

TALLAHASSEE MUSEUM, Phipps Gallery, 3945 Museum Drive.

Call 850.575.8684 or visit www.tallahasseeemuseum.org.

February 21 to March 31

TALLAHASSEE AIRPORT GALLERY, sponsored by the Cultural Resources Commission.

April 8 to May 23

MUSEUM OF FLORIDA HISTORY, Florida Department of State,

R.A Gray Building, 500 South Bronough Street.

Call 850.245.6400 or visit www.flheritage.com.

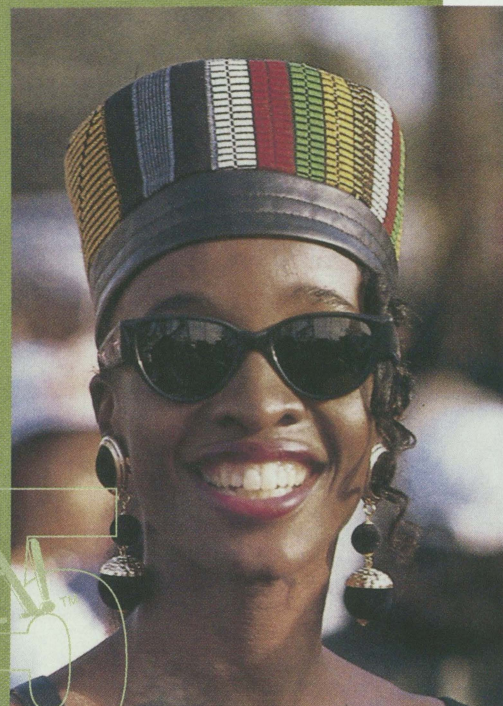
15TH ANNUAL ZORA NEALE HURSTON FESTIVAL

One of North America's 100 Best Events for 2004

From January 28 to February 1, the annual five-day celebration of the heritage of the Central Florida community of Eatonville will provide what the American Bus Association recently deemed a "don't miss entertainment value," designating the 15th Annual Zora Neale Hurston Festival one of North America's 100 best events for 2004. The multi-disciplinary event features an array of entertainment, educational workshops, lectures, concerts and theatrical performances, and the popular Street Festival of the Arts.

The 15th Annual Zora Neale Hurston Festival recognizes "Creativity in the Zora Neale Hurston Tradition," focusing on the visual arts of photography and film. Among participating artists will be photographers Carrie Mae Weems, Dawoud Bey, Lonnie Graham and Deborah Willis. The Festival '04 Awards Gala will honor pioneer photojournalist and filmmaker Gordon Parks along with visual artists Elizabeth Catlett and Samella Lewis.

For more information call 407.647.3307 or visit www.zoranealehurstonfestival.com.

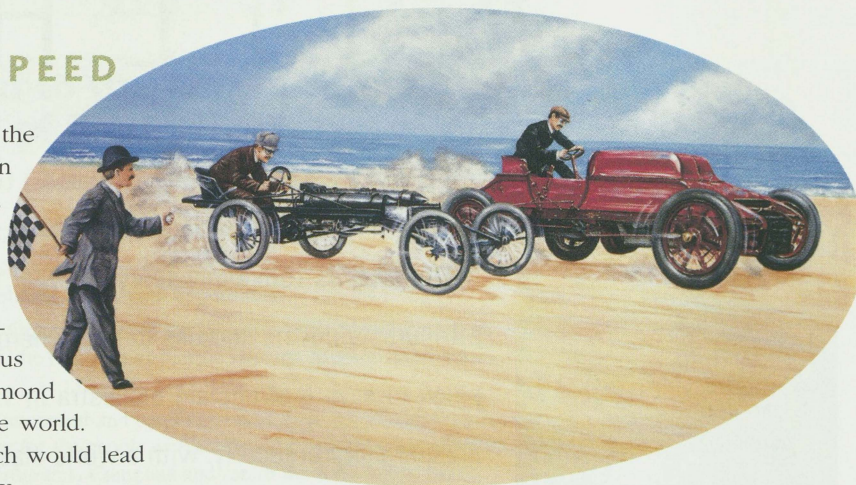


COURTESY DIVISION OF HISTORICAL RESOURCES

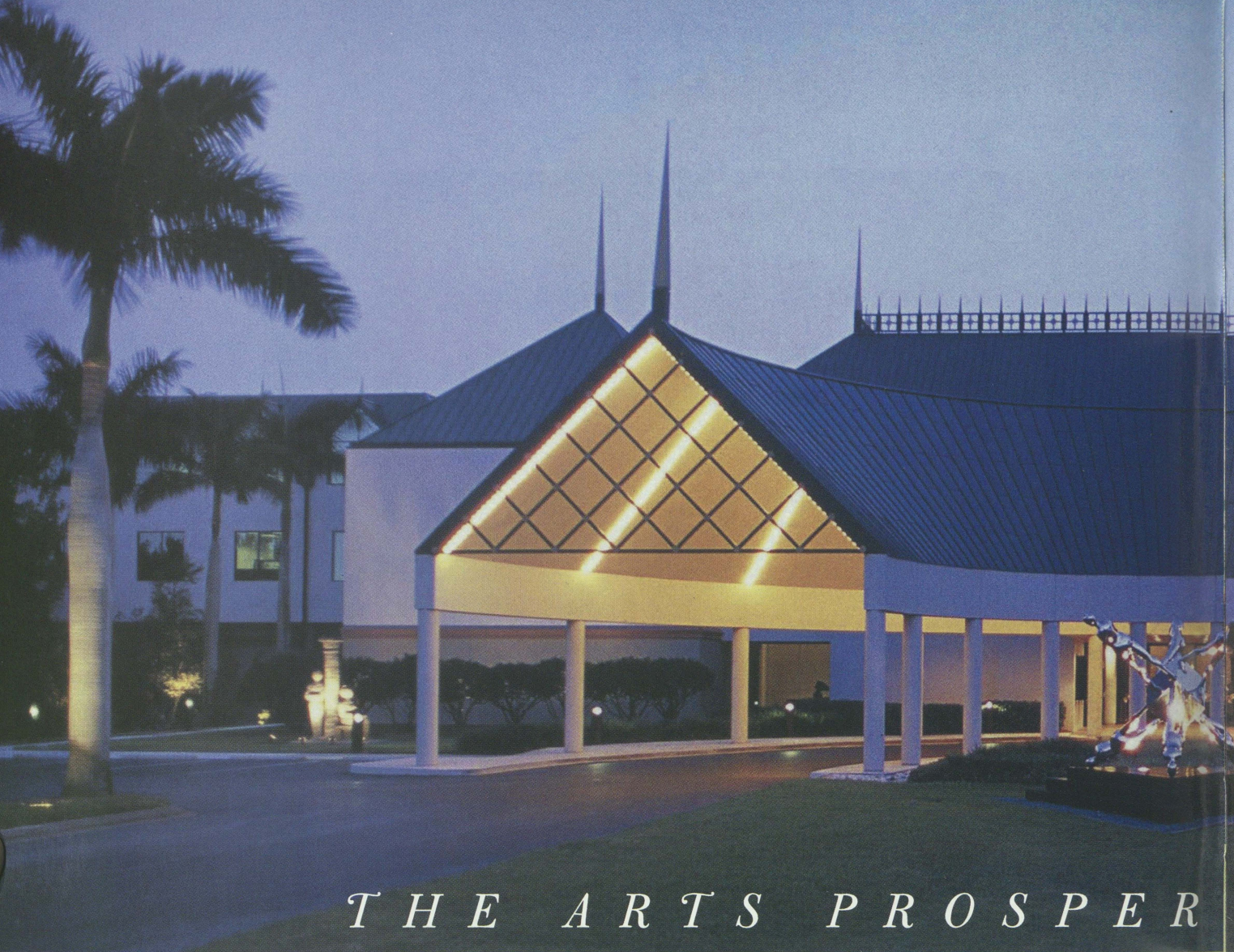
Ormond Beach

THE BIRTHPLACE OF SPEED

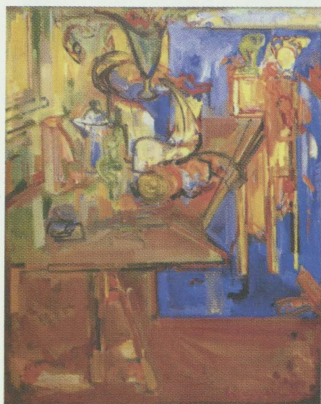
Just over 100 years ago on March 28, 1903, the Winton Bullet and Olds Pirate raced down the hard packed sands of Ormond Beach, Florida, to begin a tradition in motorsports that continues today at nearby Daytona International Speedway. Annual speed tournaments that took place in the eight years following that historic race would produce numerous American and world speed records, securing Ormond Beach's position as the best straightaway in the world. The ideas that the inventors shared on the beach would lead directly to America becoming a motorized society.



On January 30 and 31, Ormond Beach will honor that legacy and the eight world records set by William K. Vanderbilt in his Mercedes and the three records for lightweight vehicles set by the Packard Grey Wolf. Time Trials events at Granada Beach Approach are free to spectators. The Birthplace of Speed Festival and Show takes place in Fortunato Park, Saturday January 31 from 1 to 5 p.m. For more information call 386.676.3241 or visit www.birthplaceofspeed.com.

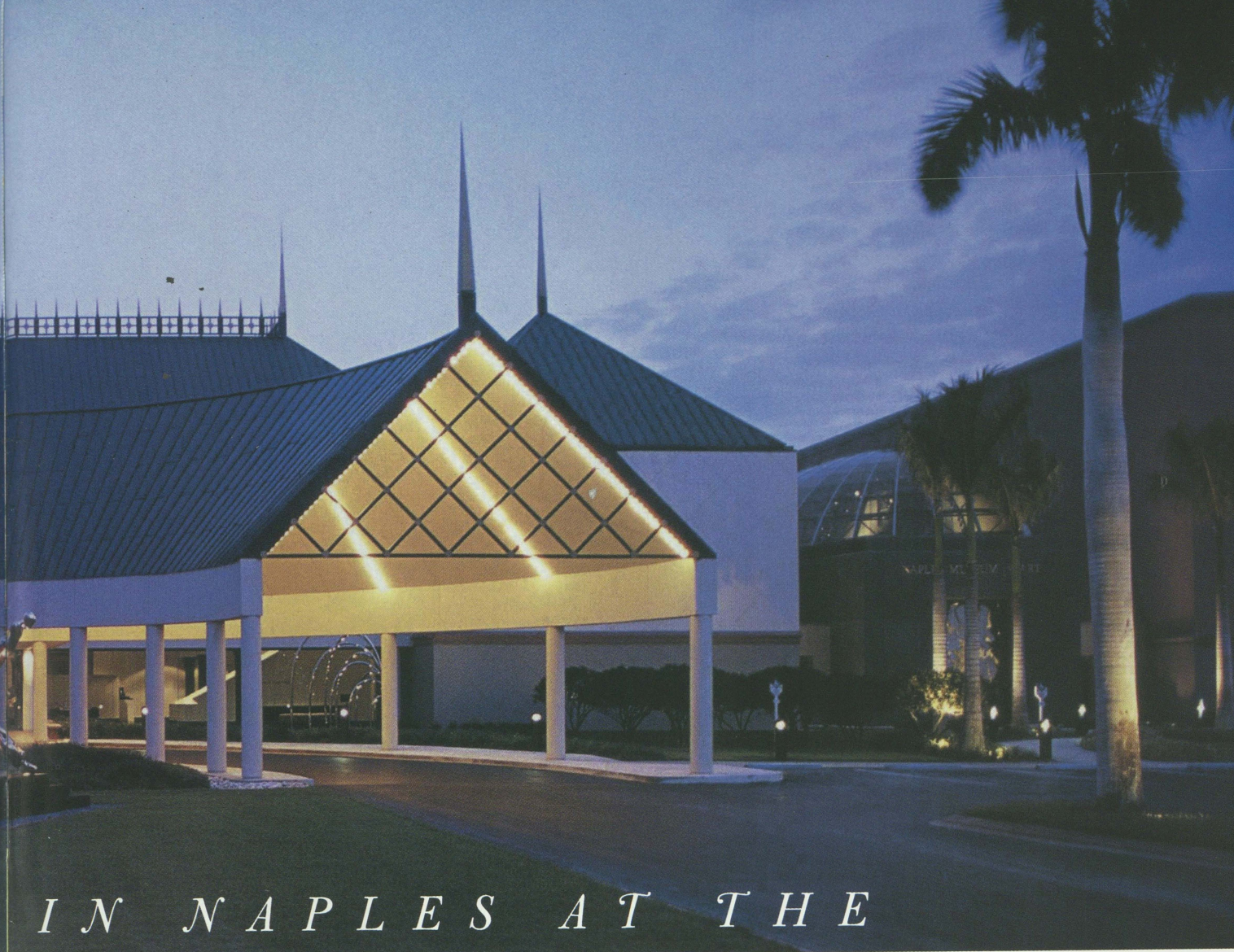


THE ARTS PROSPER
PHILHARMO
for th



Celebrating its 15th anniversary this year, the Philharmonic Center for the Arts in Naples attributes all of its success to the generosity of its community. What began as a campaign to save a struggling orchestra in 1983 soon blossomed into Southwest Florida's premier cultural facility, with a world-class performing arts center that hosts more than 400 events a year. Today, the Philharmonic Center for the Arts is unlike any other arts center in the country, presenting the best of the visual and performing arts in a single

Hans Hofmann: A Retrospective, *Still Life with Fruit and Coffee Pot* (1940), oil on panel, Robynn and Robert Sussman Collection



IN NAPLES AT THE PHILHARMONIC CENTER for the ARTS

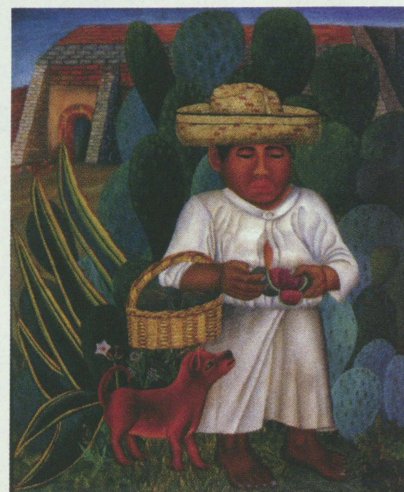
cultural complex. With a mission to enrich the cultural fiber of Southwest Florida by presenting arts events of international caliber and by offering outreach and education programs for the community, the Philharmonic Center reflects the soul of Naples. It serves as the official home of the Naples Philharmonic Orchestra and recently expanded to include the Naples Museum of Art. Through strong community support, the "Phil" continues to grow each year in both attendance and the number of performances. Since it first opened its doors, more than four million people have passed through them.

PHOTOGRAPHS COURTESY PHILHARMONIC CENTER FOR THE ARTS

community support has been miraculous," says founder and CEO Myra Janco Daniels. "I've never asked anyone for a sum of money but I've painted a picture of what a contribution might do for a community." Daniels, a former advertising executive and educator with a long-standing interest in the arts, launched a fundraising campaign in 1983 to help the then-fledgling Naples/Marco Philharmonic Orchestra. The phenomenally successful campaign eventually led to the construction of the Philharmonic Center, which opened in November 1989. The 90,275-square-foot center was built at a cost of \$19.5 million and opened 95 percent debt-free. Because of the community's overwhelming support, the Phil continues to grow in net worth each season. It is currently a \$102 million corporation with a staff of 250 full- and part-time employees and several hundred volunteers.

Located on 8.5 acres in Pelican Bay, the Philharmonic Center was designed by the renowned architect Eugene Aubrey, whose credits include the Wortham Theater Center in Houston, Texas. The Phil's centerpiece is Hayes Hall, a 1,425-seat hall with superb acoustics and a 2,956-square-foot stage. The Daniels Pavilion, a smaller and more intimate, 200-seat "black-box" theater, is suitable for chamber music, cabaret, and theater-in-the-round. The performing arts center also includes four museum-quality art galleries, which showcase exhibitions for patrons during intermissions. Recent exhibits have included prominent artists such as Dale Chihuly, Robert Rauschenberg, Pablo Picasso and Henry Moore. The galleries received such a positive response from audiences that the Philharmonic Center decided to expand its visual arts programs and opened the

Dale Chihuly, *Red Chandelier* (2000), blown glass. Figge Conservatory, Naples Museum of Art



Modern Mexican Masters, Fernando Castillo, *El Tunero (The Prickly Pear Picker)*, (1935), oil on canvas

The museum is a visual arts center for people of all ages and backgrounds, and reflecting varied interests and nourishing the soul of its community.



Naples Philharmonic Orchestra



Crafting Utopia: The Art of Shaker Women, Sister's Gown (ca. 1875), wool, cotton, metal



Naples Museum of Art, the community's first full-scale art museum, in 2000.

Although the Philharmonic Center's heaviest season occurs between October and April, events are offered year-round, including summer childrens presentations and programs for groups and schools. With a commitment to life-long learning and educational outreach, the Phil offers a full schedule of educational programs, lectures and seminars for people of all ages. Visiting professors, music educators, and artists provide opportunities for adults to enhance their appreciation of the musical, visual and literary arts.

The Naples Philharmonic Orchestra

The Philharmonic Center's resident orchestra, the Naples Philharmonic Orchestra, originally debuted in 1983, performing at churches and local schools. Since the opening of the Philharmonic Center in 1989, the orchestra has grown into an internationally recognized ensemble and its musicians come from all regions of the United States, Europe, China and Russia. In the Phil's first six years, the Naples Philharmonic Orchestra progressed from a debt of \$17,500 to acquired assets of more than \$15 million.

With a mission to provide Southwest Florida with a steady and eclectic diet of classical and pops concerts, featuring world-class soloists, conductors and accomplished musicians from around the world, the orchestra strives to grow in artistic excellence each season, increasing its repertoire and adding challenging programs designed to stimulate and enrich audiences of all ages. The orchestra reaches out with special community and school programs and presents an extensive series of educational programs each season for children of all ages.

The 85-piece Naples Philharmonic Orchestra performs more than 150 concerts each season including classical, pops, ballet, chamber and family programs. The orchestra accompanies Edward Villella's Miami City Ballet each



Clement Greenberg: A Critic's Collection

Jack Bush, *Jump Up # 2* (1972), acrylic on canvas

season for George Balanchine's *The Nutcracker* and the ballet's repertoire series, performed January through March. In recent years, the orchestra has been invited to accompany renowned artists including Luciano Pavarotti, Andrea Bocelli, Kiri Te Kanawa, Dmitri Hvorostovsky and the Monte Carlo Ballet. Adding to the breadth of the orchestra is the 120-voice Philharmonic Center Chorale founded in 1991, the Philharmonic Youth Chorale established in 1998, and the Philharmonic Youth Orchestra, which recently debuted in 2002.

The Naples Museum of Art

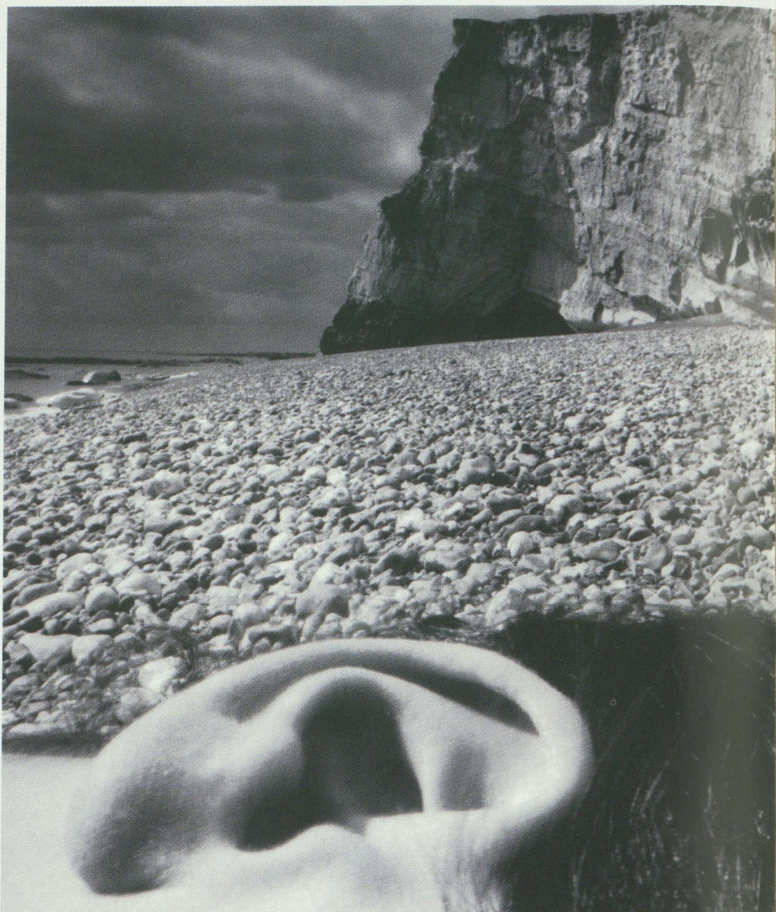
The newest addition to the Philharmonic Center is the Naples Museum of Art, the area's first full-scale art museum, which opened to the public in November 2000. Another reflection of the unique spirit and generosity of the Southwest Florida community, the museum is a visual arts center for people of all ages and backgrounds, and reflects the varied interests and wishes — and nourishes the soul — of its community.

The three-story, 30,000-square-foot

With a commitment to lifelong learning and educational outreach, the Phil offers a full schedule of educational programs, lectures and seminars for people of all ages.

Bill Brandt: A Retrospective

Bill Brandt,
*Nude, East
Sussex* (1975)



museum features 15 galleries which showcase a variety of works by acclaimed artists from around the world. Built at a cost of \$10.6 million, the museum features a glass-dome conservatory, a 10-foot-wide icicle chandelier designed by world-renowned glass sculptor Dale Chihuly, and entrance doors created by celebrated metal artist Albert Paley.

The museum is dedicated to displaying world-class painting, sculpture, drawing and other art forms, while providing educational programs and lectures. Among the permanent holdings of the museum are an extensive collec-

tion of ancient Chinese art, a major collection of American paintings and drawings from the first half of the 20th century and the new Pollak Collection, a wide-ranging collection of modern Mexican art, which includes paintings, murals, tapestries and other works, representing a number of important movements in Mexican art. The collection includes works by such masters as Diego Rivera, David Alfaro Siqueiros and Jose Clemente Orozco.

The museum also hosts world-class traveling exhibitions. This season, the museum will display *Hans Hofmann: A Retrospective*, the first major retro-



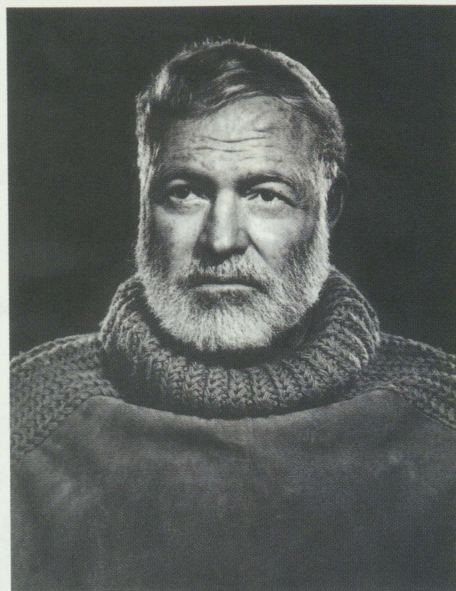
**Masters of
Miniature**

Doge's Palace,
Senate Chamber,
The Carole and
Barry Kaye
Collection



**Ruth Harriet
Louise and
Hollywood
Glamour
Photography**

*Joan Crawford as
Hamlet (1929),*
Photo courtesy of
John Kobal
Foundation



Karsh Portraits, *Ernest Hemingway* (1957)

spective of modern artist Hans Hofmann (1880-1966) in more than a dozen years. Hofmann is regarded as one of the giants of modernist painting and a key figure in the evolution of American abstraction in the second half of the 20th century. The retrospective surveys Hofmann's career as a painter, bringing together more than 70 works spanning five decades.

With plans to expand the Naples Museum of Art's permanent collection and continue to add programs, the steady growth of the Philharmonic Center for the Arts shows no signs of slowing down. Myra Janco Daniels attributes its success to its clear vision, generosity, diversity and fiscal responsibility. Looking back on the accomplishments of the past 15 years, she says, "I am so grateful because it took a lot of people giving with their heart and soul. A community without the arts suffers and when you can bring that home your job is very easy." 🏛️

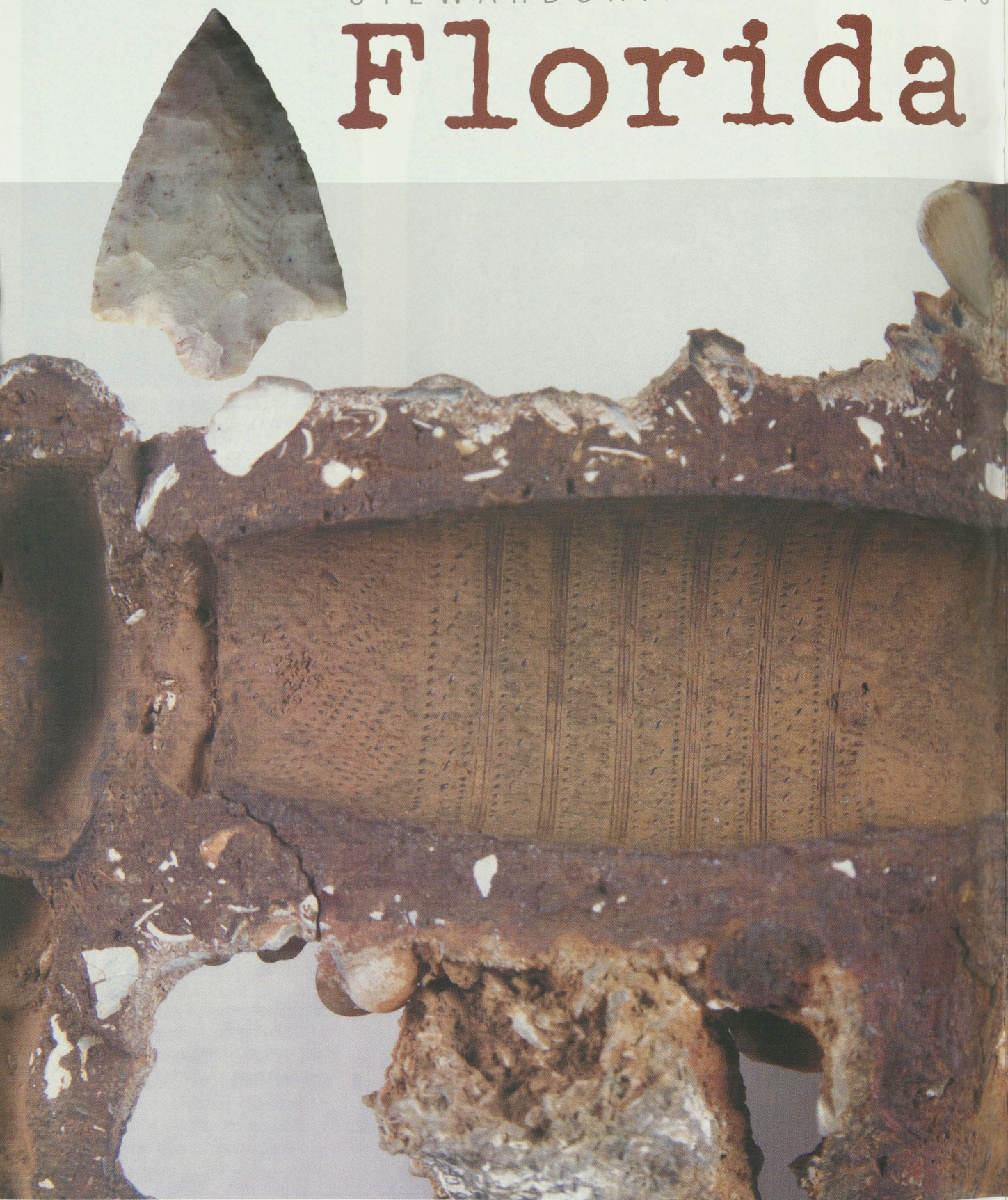
To Learn More

Visit the Philharmonic Center for the Arts
at 5833 Pelican Bay Boulevard in Naples.
Call 1-800-597-1900, or visit
www.thephil.org.



STEWARDSHIP OF A PUBLIC

Florida

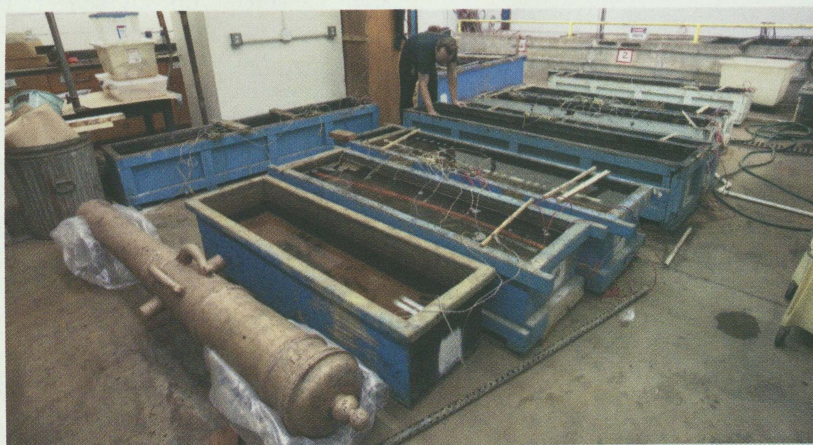


RESOURCE

Archaeology

BY LAWRENCE WEBSTER • PHOTOGRAPHY BY RAY STANYARD
ARTIFACTS FROM THE COLLECTION OF THE MUSEUM OF FLORIDA HISTORY

Over 12,000 years ago, much of the earth's water was tied up in glaciers. Here in Florida, the climate was cool and dry; the Gulf Coast was 100 miles farther west than it is today. People lived here then, and have done so continuously ever since. Between 12,000 and 10,000 years ago, the glaciers began to melt, and peninsular Florida began to look much as it does today. How did Florida's prehistoric people live? How did they adapt to changing weather and environment? What did they eat? Where did they live? How did they organize their societies? How did they react to the Europeans who landed 500 years ago? What can we learn from them?



FROM TOP LEFT:
Newnan point of
Fossil coral,
2,000 – 3,000 B.C.;
Natural coral mold,
Spanish sword hilt,
Ca 1715 Fleet,
recovered near
Sebastian; 1600s
bronze cannon
recovered off
American shoals.

These are some of the questions that archaeology can answer. Archaeology is the study of the human past as revealed through objects in place rather than through documents. It is a thriving endeavor in Florida, where there are thousands of sites with evidence of early human habitation.

These riches have attracted professional archaeologists since the 19th century, when scholars from Harvard and Yale explored the Gulf Coast and the St. Johns River. Amateur archaeologists and treasure hunters have also been drawn to Florida. As recently as the 1960s, school children, visitors, and enthusiastic amateurs could pick up Stone-Age tools and artifacts from ceremonial mounds and other sites throughout the state. Many important sites and uncounted artifacts have virtually disappeared with very little record.

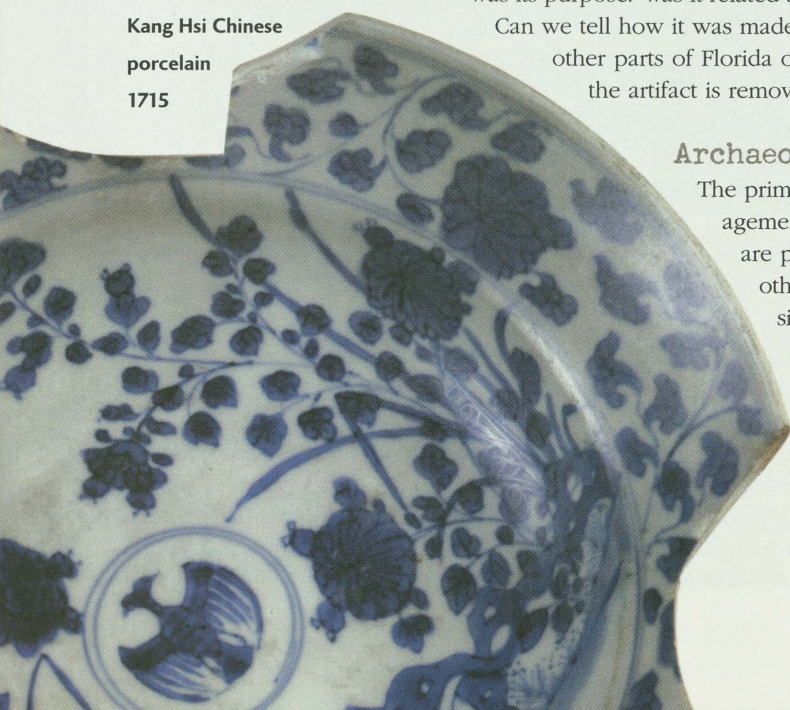


Clay pipe
British Period
1763 – 1783

WHAT SHOULD I DO IF I FIND AN ARTIFACT?

People often wonder what to do if they come across a pottery sherd, projectile point, or old bones on their land. With the exception of unmarked human burials, DOS has jurisdiction only over state-owned lands. In the case of other archaeological artifacts, DOS archaeological personnel will advise and refer individuals to local resources to help them identify and preserve artifacts.

Kang Hsi Chinese
porcelain
1715



State participation helps preserve archaeological resources

The State of Florida has made the preservation of Florida's archaeological resources a matter of public policy for more than 75 years. The State Conservation Department worked with the federal Works Progress Administration during the 1930s on excavations of large sites on both coasts. The Florida Park Service operated a state archaeological survey from 1946 to 1953, when public archaeology became the province of the Florida State Museum (now the Florida Museum of Natural History) in Gainesville.

The National Historic Preservation Act of 1966 strengthened public archaeology throughout the nation. The act mandated the identification, evaluation, and recording of important historical and archaeological resources. Florida responded with the appointment of a State Archaeologist in the Department of State and enactment of Chapter 267, *Florida Statutes*, concerning historical resources and F.S. 872.05, concerning unmarked human burials. Since 1970, stewardship of archaeological resources has been a major program of the Department of State (DOS). Today, DOS public archaeology operates under administrative chief Brenda Swann and State Archaeologist David C. Dickel.

The Site File – the place to start

State and federal law mandate that Florida maintain an inventory of all known historic structures and archaeological sites. The Florida Master Site File is a comprehensive listing of more than 100,000 public and private historical and archaeological sites, including 22,000 archaeological sites and 105,000 historical structures. More than 7,000 sites are added to it annually. Voluntary efforts started a site file in the early 20th-century; it grew with the state archaeological survey of the 1930s, and has been a major program in the DOS since the 1960s. Data are now in electronic form, searchable by county and site. Geographic Information System (GIS) applications are in development. The Site File is available to developers wishing to preserve important sites on their land, scholars engaged in research, or interested citizens. The archive is maintained in Tallahassee. Information on its use is available at <http://dhr.dos.state.fl.us/msf/>, or www.flheritage.com.

Site stewardship and artifact conservation

The archaeological value of an artifact is greatly diminished when it is removed from its original location without proper documentation. Brenda Swann explains, "Items are much more valuable when they remain on site than when they are taken out of context. For example, when we look at a pottery sherd or stone tool in place, we ask, what was its purpose? Was it related to diet? Are there remains of plant or animal material near it? Can we tell how it was made? Is it near a burial site? Are there similar sherds or tools in other parts of Florida or the nation—can it tell us about migration patterns? Once the artifact is removed, we can no longer gain answers to those questions."

Archaeological sites are nonrenewable resources

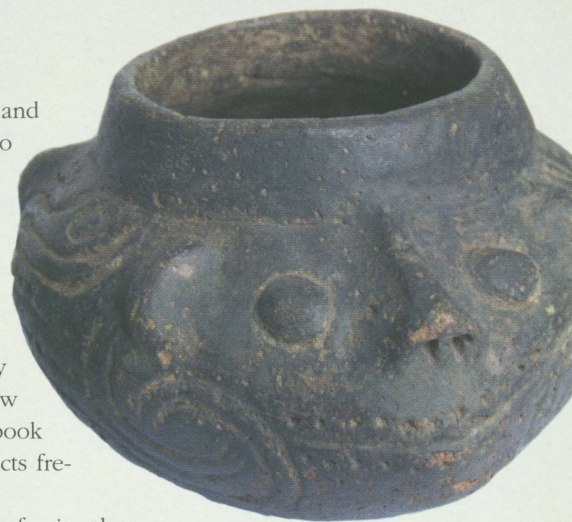
The primary responsibility of the state archaeology program is management of archaeological sites on state lands. Because state lands are purchased for resource protection as well as recreation and other public use, archaeological sites may have to be professionally excavated to provide that access. Additionally, archaeological investigations are conducted on sites to provide interpretation for the public and add to the body of research.

Founded in 1970, the state's Archaeological Research and Conservation Laboratory curates millions of objects covering 15,000 years of Florida's past, excavated from state lands, that cannot remain on site. Most are iron or other

metals. From cannons to pots, they go through electrolysis baths to remove salts and rust prior to preservative coating. Early wooden artifacts, from prehistoric canoes to Spanish ship fittings, are preserved with polyethylene glycol coating and other techniques. The collection has an active lending program, working with local museums and historical societies so that these educational and cultural resources are accessible to the public.

To better protect archaeological sites and the context of artifacts from being disturbed, DOS has developed active partnerships with other state agencies, in particular the State Park Service, and training for their personnel on how to identify and preserve sites. In addition, the department advises private landowners on how best to preserve archaeological materials. (The *Best Management Practices* handbook is in PDF format at <http://www.flheritage.com/culturalmgmt/>.) The DOS conducts frequent classes and can provide individual one-on-one advice and counsel.

Thanks to the combined efforts of the DOS public archaeology program, professional archaeologists at such institutions as Florida State University, the University of West Florida and the University of Florida, associations such as the Florida Anthropological Society and Florida Archaeological Council, and thousands of interested laypeople, archaeological sites in Florida continue to reveal rich and fascinating information about the early inhabitants of Florida. 🏛️



**Anthropomorphic
ceramic pot**
1100-1200
Okaloosa County

A Sample of State-owned Public Archaeological Sites

BRICKELL POINT MIAMI CIRCLE. Nearly intact midden containing shell, bone, and pottery on 2.2 acres on the southern bank of the Miami River at Biscayne Bay. Carbon dated to 1,900 years ago; possibly part of a Tequesta Indian settlement. <http://dhr.dos.state.fl.us/brickellpoint/>

MISSION SAN LUIS DE APALACHEE (TALLAHASSEE). The western capital of the mission system in La Florida from 1656 to 1704 with over 1,400 Apalachee Indians at the hilltop mission center and surrounding farmsteads. Also the residence of a governor, religious, and military personnel and families. Except for a few Spanish cattle ranchers scattered across the landscape, colonists lived near the center of San Luis in a community described by one chronicler as having the appearance of a small Spanish city. Designated a National Historic Landmark, October 1960. http://dhr.dos.state.fl.us/bar/san_luis/index.html

CRYSTAL RIVER ARCHAEOLOGICAL STATE PARK. Two miles northwest of Crystal River on U.S. 19-98. Consisting of ten temple, burial, shell, and sand mounds, Crystal River Site is a complex ceremonial center and burial site. Site was occupied during the Deptford, Weeden Island, and Safety Harbor prehistoric periods. This site has played a significant role in the development of archaeological method and

theory by helping explain the relationship between early mound building groups in the Gulf of Mexico coastal areas of Florida and the Hopewellian cultures in the Ohio River Valley. State Park Visitor Center and Museum. National Historic Landmark, June 1990. <http://www.floridastateparks.org/crystalriver/default.asp>

LETCHWORTH MOUNDS ARCHAEOLOGICAL STATE PARK. Located in western Jefferson County and managed by the Florida Division of Recreation and Parks (DRP), this park includes one of the tallest mounds (over 40 feet in height) in Florida, surrounded by smaller mounds and a village. Recent excavations by DOS indicate that the site dates to the early Weeden Island Period (ca. A.D. 200 - 1000), making it possibly one of the oldest mound complexes in Florida. DOS is currently working with the Florida Park Service to develop interpretive materials for the park.

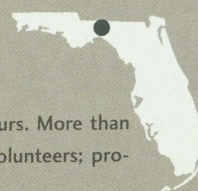
FLORIDA'S UNDERWATER ARCHAEOLOGICAL PRESERVES. Florida's shipwreck preserves are living museums in the sea, with interesting archaeological features, and abundant marine life. Each site is interpreted by an underwater plaque; a brochure and laminated underwater guides are available from local dive shops. The parks are open to the public year-round, free of charge. Visit <http://dhr.dos.state.fl.us/bar/uap/> for preserve locations.

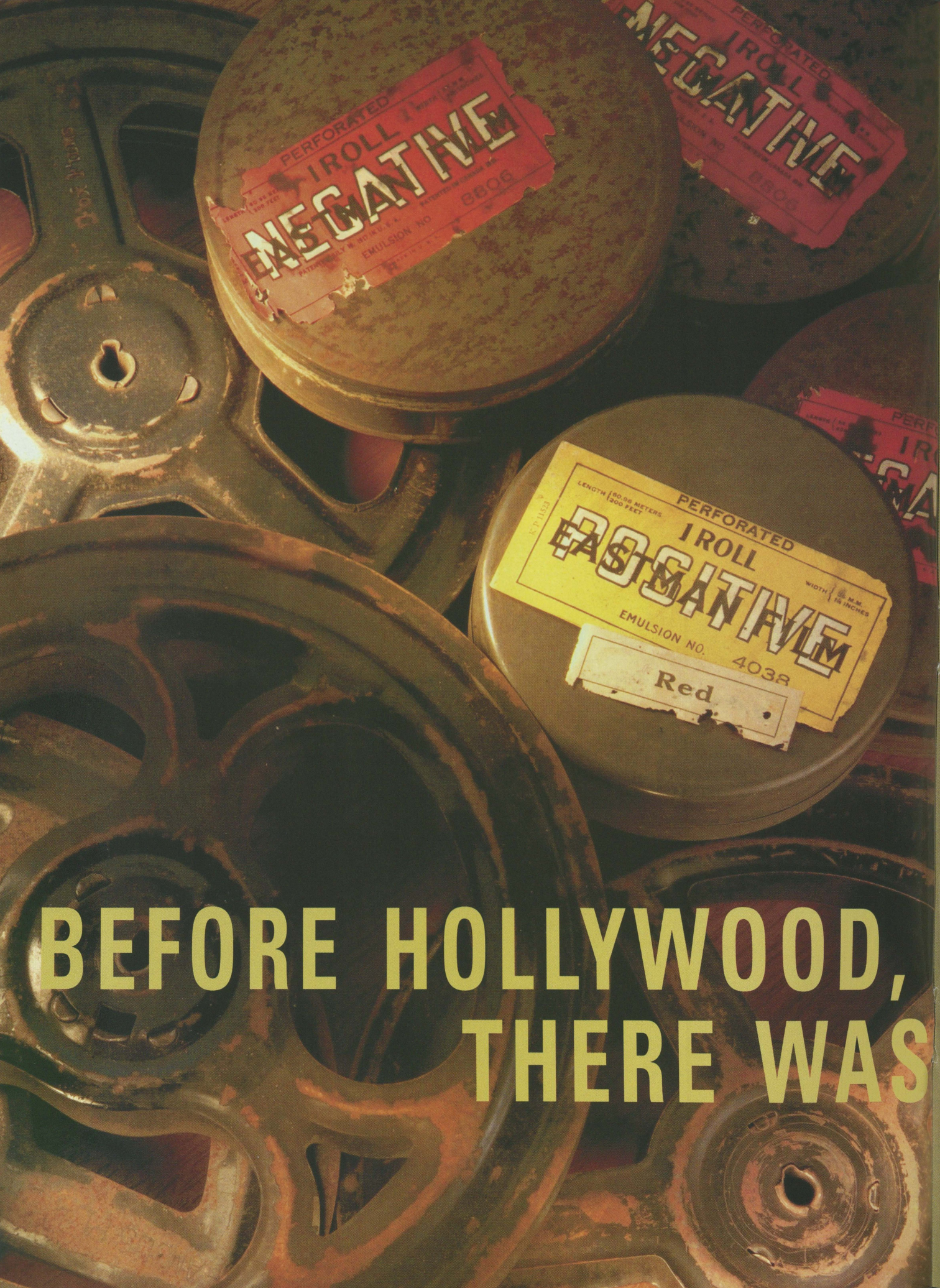
To Learn More

Florida Department of State, Archaeological Programs
R.A. Gray Building, 500 S. Bronough Street, Tallahassee, FL 32399-0250, 850.245.6444, www.flheritage.com

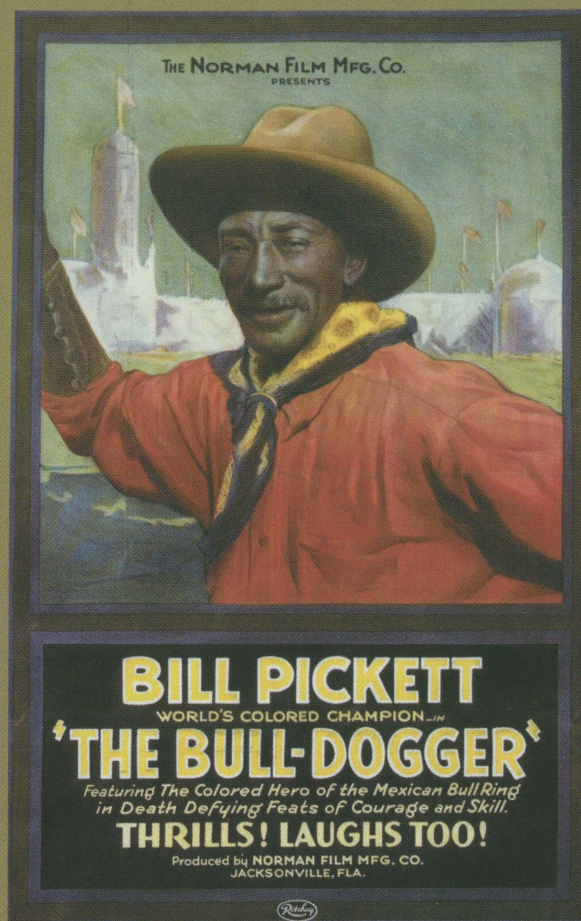
National Park Service Southeast Archeological Center
www.cr.nps.gov/seac/

Florida Anthropological Society
www.gravesmuseum.org/FAS.html
Dedicated to both professionals and amateurs. More than 15 local chapters. Trains and coordinates volunteers; provides information, conferences, lectures.





**BEFORE HOLLYWOOD,
THERE WAS**



In the early years of the 20th century, New York, not California, was the home of the film industry. Moviemakers needed a winter headquarters, and Jacksonville was a logical choice. The warm weather and exotic locations that had made this southern transportation hub a popular winter resort attracted many moviemakers. Following the lead of Kalem Studios, which opened its doors there in 1908, more than 30 silent film studios found Florida's largest city hospitable. For the next decade, Jacksonville was a moviemaking center. Metro Pictures, later MGM, first opened its doors there in 1915. Oliver Hardy began his career in Jacksonville. Florida studios turned out scores of silent movies. Romantic southern stories were filmed on location in nearby plantation homes amidst the hanging Spanish moss. Cheaper labor meant that "extras" for popular "mob scenes" cost half as much in Jacksonville as in New York City. Southern California's pleasant climate and big open spaces proved formidable, however. By the late teens the large studios were heading west.

JACKSONVILLE

PRESERVING FLORIDA'S FILMMAKING HERITAGE

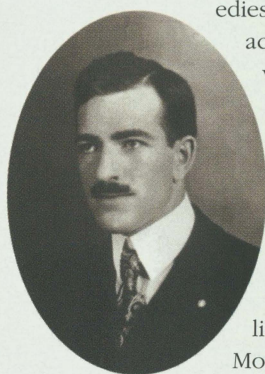
BY MARGARET BARLOW • PHOTOGRAPHY BY RAY STANYARD
ARTIFACTS FROM MUSEUM OF FLORIDA HISTORY, MOSH, AND ARLINGTON, INC.

Hollywood, California, had emerged as the major movie production center by 1920, when Richard E. Norman purchased the bankrupt Eagle Film Studios complex in Arlington. Just across the river from Jacksonville, Arlington is now a part of that city. Norman, who was white, is remembered for making a string of silent movies starring black actors. Between 1920 and 1928 at least eight features were produced at Norman Studios in Arlington.

RICHARD E. NORMAN THE FILMMAKER

Richard Norman was a traveling filmmaker for a decade before returning home to Florida. For several years the Springfield, Florida native earned a living by producing small comedies for Midwestern audiences starring their own local talent. In 1916 he achieved wide release for a full-length movie, *The Green-Eyed Monster*. It was a popular drama of romance and deception set in the railroad industry. Perhaps taking his cue from several black filmmakers who were finding success, Norman remade the film with an all-black cast.

It is not clear why Norman began making films for African American audiences. Most notable is that he portrayed his subjects with respect. Black actors in films of the day generally were reduced to playing stock characters—comical, stereotypical, and unflattering. The “race” movies, as they were known, that Norman wrote and produced, like those of his African American contemporaries such as the Lincoln Motion Picture Company and Oscar Micheaux, were different. Instead of degrading racist travesties, these were positive stories featuring black actors described in Norman’s publicity as “splendidly assuming different roles.”

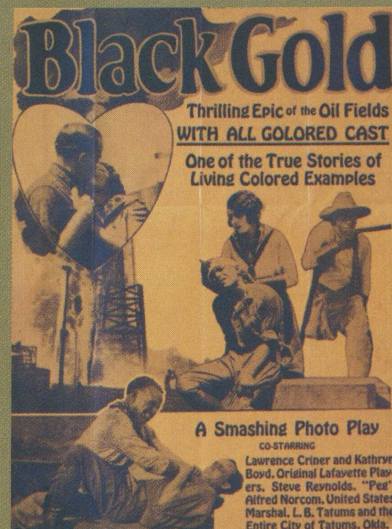
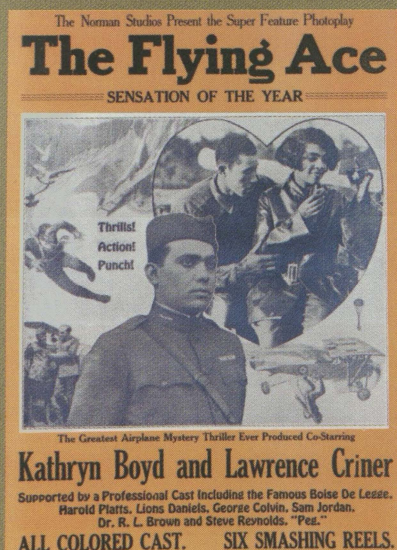


Norman Studios made silent pictures. These were cheaper to produce than the talkies that overtook the industry by the late 1920s. Besides attracting many accomplished stage actors to perform in his films, Norman featured other talented African Americans of the day. *The Bull Dogger* (1921), a western shot in Oklahoma, gave eastern and southern black audiences an opportunity to see black cowboys in action, including the famous rodeo rider Bill Pickett. *The Flying Ace* (1926), an action-romance filmed in the Arlington studios, played off the interest in contemporary black aviators such as Eugene Bullard and Bessie Coleman. Sadly, Coleman, the first black woman licensed pilot, famous for her “heart thrilling stunts,” made news in April of that year when she died in a fiery crash over Jacksonville.

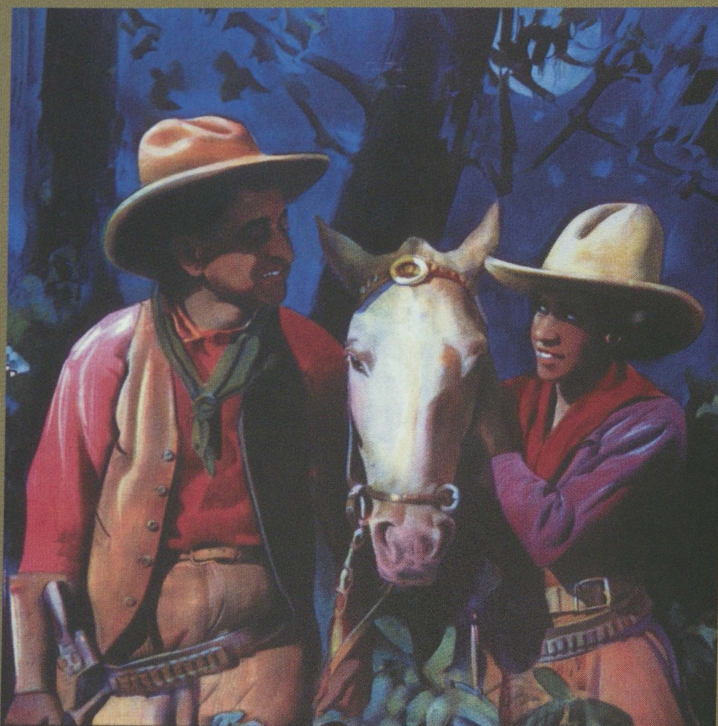
Although he never converted the studio to make “talkies,” Norman invented a device to coordinate film and sound. He sold a few in Hollywood, but his did not become the industry standard. For the next two decades, Norman Studios distributed and promoted Hollywood fare, “race” and Joe Louis fight films.

Most of Norman’s full-length movies now are lost. His son, Richard Norman, Jr., has donated photographs, records, and other memorabilia to several institutions. Photographs and some original equipment from the studio are on display at Jacksonville’s Museum of





At a time when most films portrayed African Americans using negative stereotypes, black characters featured in the films of Richard Norman were portrayed with dignity and respect.



THE NORMAN FILM MFG CO.
PRESENTS

THE CRIMSON SKULL

BAFFLING WESTERN MYSTERY PHOTOPLAY

CO-STARRING

ANITA BUSH
LITTLE MOTHER OF COLORED DRAMA

AND THE VERSATILE
LAWRENCE CHENAULT

Supported by BILL PICKETT, World's Champion Wild West Performer
The One Legged Marvel, STEVE REYNOLDS and 30 Colored Cowboys

ALL COLORED CAST

PRODUCED BY
NORMAN FILM MFG. CO.
JACKSONVILLE, FLA.

6 SMASHING REELS

Jacksonville's warm weather and exotic
locations attracted many moviemakers.



CRIMSON SKULL

ALL COLORED

To Learn More

Visit the Museum of Science & History, 1025 Museum Circle, Jacksonville, 904.396.6674, <http://www.themosh.org/>.

Visit the Museum of Florida History movie poster collection at <http://dhr.dos.state.fl.us/museum/movie-posters/>.

Old Arlington, Inc. and the Norman Studios historic preservation project, contact Ann Burt, 904.721.0708.

Black Film Center and Archive, Indiana University, visit <http://www.indiana.edu/~bfca/>.

UNCF/Richard E. Norman Scholarships, visit www.myflorida.com.



Part Three will follow immediately.



Science & History. Records and other materials from the Norman Studios were given to the Black Film Center and Archive at Indiana University. Some resources, including a rare copy of *The Flying Ace*, reside at the Library of Congress in Washington, D.C.

NORMAN STUDIOS AND OLD ARLINGTON, INC.

After Arlington resident Ann Burt discovered the hidden past of the old wooden buildings in her neighborhood, she resolved to share their history. As a focus of Old Arlington, Inc.'s (OAI) community revitalization effort, she and other members of the organization succeeded in saving the site. "It won't be easy," Burt acknowledges. The plan is to stabilize and restore the buildings first. Next, they want to create a film history and learning center as part of a broader, area eco-heritage program to attract tourists.

"We want people to know Florida's role in the establishment of the movie industry," says Burt. "More than that, we want to tell the story of the African American movie experience as Richard Norman presented it. Besides providing entertainment for African American audiences, his films such as *The Flying Ace* and *The Bull-Dogger* served as an antidote to the racism of the times."

Last April, the city purchased four of the original Norman Studios buildings. The structures that once housed sets, props, a 1905-vintage generator, and other moviemaking facilities have seen other uses since Norman's death. The old production building still contains the original darkroom, screening and projection rooms, and walk-in safe for storing films. Water scenes were filmed in a swimming pool now buried on the site. OAI has efforts underway to obtain funding and support to begin needed restoration and preservation activities.

Florida's role in the history of film is being commemorated by several dedicated individuals and institutions. A new scholarship program honors Norman's legacy and celebrates filmmaking in the state today.

UNCF/NORMAN SCHOLARSHIPS

Last February, Governor Jeb Bush announced the creation of the UNCF/Richard E. Norman Scholarships. The film scholarship program is sponsored jointly by the United Negro College Fund (UNCF), the American Black Film Festival, and the Governor's Office of Film and Entertainment, which promotes film production in the state. The American Black Film Festival organization is dedicated to supporting the cinematic work of black filmmakers.

These awards will "provide an opportunity for three Florida students to attend one of Florida's world class film schools," said Governor Bush. Students from three historically black colleges in the state—Bethune-Cookman, Edward Waters, and Florida Memorial—who wish to pursue film studies are eligible. The scholarships may be used for study at the University of Miami School of Communication, the University of Central Florida's Zora Neale Hurston Institute for Documentary Studies, and the Florida State University Film School.

Richard Norman, Jr., believes that it would mean a lot to his father to learn that the almost forgotten past—and the future potential—of Florida's film industry are being brought together through his name. While Old Arlington, Inc. is generating interest and excitement to bring the state's filmmaking history to life, the UNCF/Norman scholarships are providing the tools to inspire a new generation of black Florida filmmakers. ■



MOSH, Jacksonville's Museum of Science and History film industry exhibit.

Lake Okeechobee has long been known for its abundant natural bounty and rich cultural heritage. Okeechobee means "Big Water" in the Miccosukee language. The region is still the land of Native Americans, extensive agriculture and world-class fishing. Now this area between Fort Myers and West Palm Beach boasts *The Big Water Heritage Trail*, a scenic driving tour showcasing the region. This guide into Florida's heartland helps visitors explore the region around Lake Okeechobee, the second largest lake in the United States.

"The Big O" as locals call it, has built resilience from often painful lessons at the hands of both Mother Nature and mankind. Seminole Indian battles took place in this area, and horrific hurricanes have blown through here. The Herbert Hoover Dike was built after the deadly hurricane of 1928 claimed the lives of an estimated 2,500 people. The three-story dike completely encircles the 730-square-mile lake, and obscures the view of Lake Okeechobee from the road. In more recent times, the area played an important role in World War II, and with almost a half-million acres of farmland, plays a significant role in Florida's agriculture industry today.

Approximately 90 minutes from either coast, routes to the lake include U.S. 27, one of Florida's original highways; "Sweet Route 80" State Road 80 through sugar cane fields to Clewiston; or State Road 70 or U.S. 98 into Okeechobee. Numerous towns ring the lake, while local farms and ranches offer behind-the-scenes tours demonstrating early pioneer life. *The Big Water Heritage Trail* guide identifies opportunities for recreation, adventure or relaxation for the whole family. Break away from the familiar and experience Florida's rural heartland on the Big Water Heritage Trail.

BIG WATER HERITAGE TRAIL

BY KERRI L. POST

Discover the Lake Okeechobee Area

HIGHLIGHTS ALONG THE BIG WATER HERITAGE TRAIL

OOKEECHOBEE Okeechobee County

The Okeechobee Livestock Market was established in the 1930s and is the largest cattle market in Florida, still hosting cattle sales every Monday and Tuesday. A historic

marker commemorates the Battle of Okeechobee of 1837, the largest battle of the Second Seminole War. Battle reenactments take place every January. A visit to the 35,000-acre Brighton Seminole Indian Reservation offers the experience of Florida's Native American culture and heritage.

PORT MAYACA AND INDIANTOWN Martin County

The St. Lucie Canal, the only waterway connecting Florida communities on the Atlantic Ocean to those on the Gulf of Mexico, flows into Lake Okeechobee at Port Mayaca. The FEC Railroad Bridge, crossing over the St. Lucie Canal, contains a 56-foot vertical lift to allow boats to pass.

Just east of this area is the DuPuis Management Area. Countless species of wildlife, including turkey, quail, fox, deer, bobcat, squirrel, bald eagle, hawk and owl make their homes in this vast land of pine flatwoods, scrub cypress, wet prairie and marsh. Bordered by the St. Lucie Canal, Indiantown is a quaint, small town situated in the heart of Florida's citrus and cattle country. The Seminole Inn, built in 1927, is a charming place to spend the night or stop for a visit.

PAHOKEE, BELLE GLADE AND SOUTH BAY Palm Beach County

The Everglades Inn in Pahokee was established in 1934 and recently restored to its original charm. The Inn's



COURTESY FLORIDA STATE ARCHIVES



COURTESY CLEWISTON INN

herb and fruit and vegetable garden offers tropical delights for visitors to enjoy. Just south of Pahokee in Belle Glade is Sem-Chi Rice Processing. Short for Seminole Chief, this organic rice is grown by the Florida Crystals Company in rotation with sugar cane to help restore the soil each season. In the Belle Glade Branch Library, the Lawrence Will Museum features early archaeological treasures and historical records of the area. The Torry Island Swing Bridge is one of the few remaining hand-cranked swing bridges in Florida. It was barged to Lake Okeechobee in 1939 from a location on the Intracoastal Waterway and today allows access to the island and the famous Draw-bridge Café.

CLEWISTON **Hendry County**

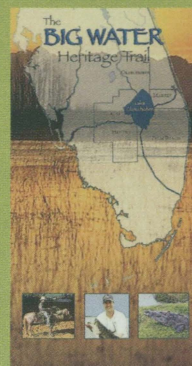
Roland Martin's Lakeside Marina and Resort offers the largest guide service in the area and hosts world-class tournaments year-round. Sugarland Tours offers sugar cane and citrus farm tours that include lunch at the historic Clewiston Inn. At the Inn, the 1945 Everglades Mural wraps around the walls of the Everglades Lounge. The Clewiston Museum features an exceptional collection from the early days of Clewiston and the Okeechobee region. Forty miles south of town is the largest Seminole reservation, the Seminole Big Cypress Reservation. Visit the Ah-Tah-Thi-Ki Museum, or go on a Billie Swamp Safari or Everglades Eco-Adventure Tour.

MOOREHAVEN, ORTONA AND PALMDALE **Glades County**

The Brighton Seminole Reservation, one of five in Florida, sits on 35,000 acres of land primarily used for cattle production and agriculture. The Seminole Bingo Casino and campground welcomes visitors to the reservation. On U.S. 27 near Palmdale is Gatorama. One of Florida's first alligator attractions, since 1957, Gatorama has offered visitors close-up views of these ancient reptiles in a natural setting. Farther southwest along S.R. 78, Ortona Indian Mound Park features remnants of a large prehistoric Indian village, including mounds and artifacts. 🏛️

To Learn More

Request a copy of the Big Water Heritage Trail brochure from the following area chambers:



Clewiston Chamber of Commerce
Call 863.983.7979 or visit
www.clewiston.org

Okeechobee Chamber of Commerce
Call 863.763.6464 or visit
www.okeechobee-tdc.com

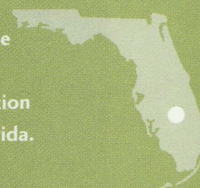
Glades County Chamber of Commerce
Call 863.946.0440 or visit
www.gladesonline.com

Indiantown Western Martin County Chamber of Commerce
Call 772.597.2184 or visit
www.indiantownfl.org

Pahokee Chamber of Commerce
Call 561.924.5579 or visit
www.pahokee.com

For additional visitor information and an interactive Florida map and trip planner, visit
www.FLAUSA.com.

VISIT FLORIDA is the Official Tourism Marketing Corporation for the State of Florida.



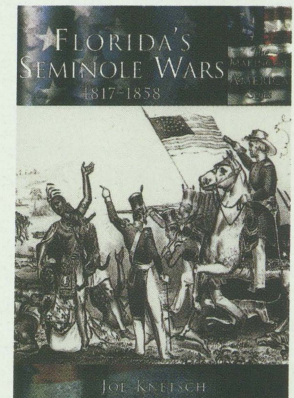
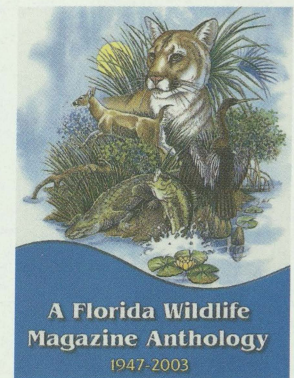
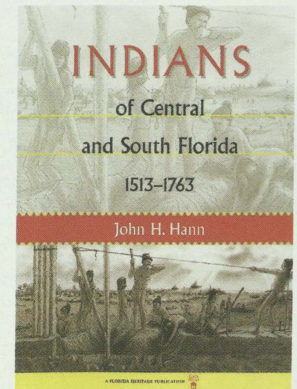
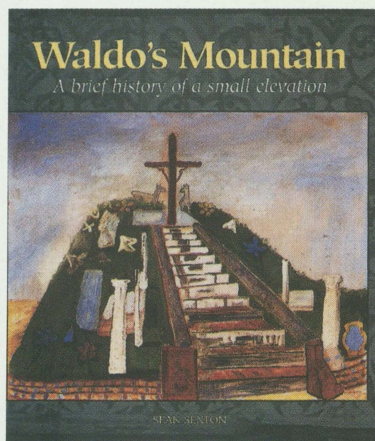
MIXED MEDIA

IN PRINT

A SAMPLING OF NEW FLORIDA TITLES

With his latest book, **INDIANS OF CENTRAL AND SOUTH FLORIDA 1513-1763** (*University Press of Florida*), John H. Hann, historian at the San Luis Archaeological and Historic Site in Tallahassee, completes a series of volumes on Florida's Indians. This book offers the first survey available of Indians of the peninsula south of Timucua and Apalachee territory, from their earliest contact with Europeans to their disappearance in the 18th century. He also analyzes archaeological investigations from the last quarter century, particularly those involving the Calusa and the Tequesta living at the mouth of the Miami River. The Florida Fish and Wildlife Conservation Commission magazine *Florida Wildlife* came to the end of a 56-year run at the end of 2003. The good news is that a 96-page anthology has been compiled, featuring 35 articles and images published in the magazine since 1947. **A FLORIDA WILDLIFE MAGAZINE ANTHOLOGY 1947-2003**, may be purchased for \$12.95 by writing Wildlife Foundation of Florida, Inc., P.O. Box 11010, Tallahassee, FL 32302. In **FLORIDA'S SEMINOLE WARS 1817-1858** (*The Making of America Series, Arcadia Press*) historian Joe Knetsch pairs historic images with a comprehensive narrative, providing readers with an evocative and well-documented tale. Knetsch examines the tumultuous period in Florida's past, during the first half of the 19th century, when Florida's Seminole Indians frustrated troops of militia and vol-

unteer soldiers in their ongoing struggle to keep hold of their ancestral lands. **WALDO'S MOUNTAIN—A BRIEF HISTORY OF A SMALL ELEVATION** (*Riverview Press*) is an engaging tribute by Sean Sexton to what proved to be the final creative efforts of his grandfather, Indian River County pioneer and visionary, Waldo Sexton. With family photos and personal recollections, Sexton tells the story of the creation of Waldo's Mountain in Vero Beach in the late 1950s. At the age of 73, 20 years after he built the Hall of Giants at McKee Botanical Garden, Sexton shaped a pile of dredged river bottom into a fantastic mountain adorned with Spanish tile steps and king and queen thrones. Waldo's Mountain is long gone but the story of its creation and demise is vividly preserved.



ONLINE: ON TEACHING HISTORIC PLACES

www.cr.nps.gov/nr/twhp is the Web site of *Teaching with Historic Places* (TwHP), a program of the National Park Service's National Register of Historic Places. TwHP uses properties listed in the National Register of Historic Places to enliven history, social studies, geography, civics, and other subjects. TwHP lesson plans turn students into historians as they study primary sources, historical and contemporary photographs



and maps, and other documents, and then search for the history around them in their own communities. Students learn about the past by actively examining places to gather information, form and test hypotheses, piece together "the big picture," and bridge the past to the present. By seeking out nearby historic places, students explore the relationship of their own community's history to the broader themes that have shaped this country.

ART SCENE

ORLANDO OPERA – *RIGOLETTO*

In 2004, the Orlando Opera enters its 45th season, bringing outstanding opera and world-class artists to the Central Florida community. This spring, the Orlando Opera will present Guiseppe Verdi's *Rigoletto*, an opera favorite that was considered shocking when it premiered in Venice in 1851. *Rigoletto* was the first of what is known as Verdi's popular trilogy, followed by *La Traviata* and *Il Trovatore*. Highly dramatic, fast-paced, turbulent, and powerful, *Rigoletto* deals with the ever-popular concepts of love, jealousy, murder and revenge, but it is the crafting of Verdi's compelling music that truly brings the characters to life.

Rigoletto will be performed in Italian with English supertitles, Friday, March 19 at 8 p.m., Sunday, March 21 at 2 p.m., and Tuesday, March 23 at 7:30 p.m. Ticket prices range from \$20 to \$65. To order, call the Orlando Opera box office at 407.426.1700.

In 2003, 94% of the Orlando Opera's \$2.7 million budget fed back into the Central Florida economy. Currently listed on the State Touring Roster of the Division of Cultural Affairs, Orlando Opera makes opera affordable and accessible to

Florida's schools and rural populations. For the 2003-2004 sea-

son, Orlando Opera received a National Endowment for the Arts access grant, allowing the opera to expand its touring program in Northwestern Florida. In addition, the company has received The Community Foundation of Central Florida Grant for a new community outreach program, Opera for Seniors. This initiative addresses the needs of those who are unable to attend art events due to limited incomes and/or limited mobility. To learn more about the Orlando Opera, visit: www.orlandoopera.org.



ART IN
UNFAMILIAR PLACES

Featured piece: Pippo Lionni, France

■ COEXISTENCE ■

Art speaks a universal language. There are no boundaries as it reaches people of all ages, religions and cultures. Based on this concept, the Museum on the Seam for Dialogue, Understanding and Coexistence in Jerusalem produced a thought-provoking, giant outdoor poster exhibition entitled *Coexistence*, which has been making its way across the world.

The Florida Holocaust Museum in St. Petersburg has brought *Coexistence* to four Florida cities. Making the first stops of its North American tour, the large outdoor display consists of a series of 33 panels, each approximately 16 feet wide and 10 feet high, created by artists from around the world. Each panel expresses the theme of “coexistence.” The striking posters are intended to raise consciousness and encourage dialog in each of the cities they visit, promoting nonviolent solutions to conflict and the need for tolerance and understanding.

In Florida, *Coexistence* will travel to St. Petersburg, Sarasota, Boca Raton and Tallahassee. The Florida Holocaust Museum, with support from the Office of the Governor, the Florida Department of State and the Florida Department of Education, is working with local committees in each city to develop community-based activities to coincide with the exhibition. In St. Petersburg, the Pinellas County School District is providing tours of the exhibition for local school children, and, in Sarasota, the Ringling School of Art and Design is holding a local art competition based on the exhibition theme.

EXHIBITION LOCATIONS:

St. Petersburg – Straub Park, December 31, 2003 to January 30, 2004; Sarasota – Waterfront, January 31 to February 28; Boca Raton – Mizner Park, March 1 to March 31; Tallahassee – Capitol Plaza, April 1 to April 30.

To learn more about *Coexistence*, visit the Florida Holocaust Museum at www.flholocaustmuseum.org or Museum on the Seam at: www.mots.org.il.

CALENDAR

WINTER
2004**Through January 16
Tampa**

Jim Campbell. The works of an engineer who has become a leading artist in interactive electronic installations are on display. University of South Florida Contemporary Art Museum. (813) 974-2849

**Through January 25
Lakeland**

Beaded Beauty: Art Objects from South Africa. Polk Museum of Art. (863) 688-7743

**Through February 15
St. Petersburg**

African-American Works on Paper from the Wes and Missy Cochran Collection. Includes work by Jacob Lawrence, Romare Bearden, and Sam Gilliam. Museum of Fine Arts. (727) 896-2667

**Through April 14
Gainesville**

"The Printed Florida: Illustrated Newspaper Images, 1800-1900." Florida through the eyes of the traveling artists who worked for *Harper's Weekly* and *Frank Leslie's Illustrated Newspaper*. Matheson Museum. (352) 378-2280

**Through May 16
Tallahassee**

Space Toys. Explore the history of space and space travel through toys and interactive experiences. The Mary Brogan Museum of Art and Science. (850) 513-0700

**On the Road: The Kerouac
Scrolls Exhibit.** Orange County
Regional History Center,
Orlando

**January 8-11
Key West**

22nd Annual Key West Literary Seminar. San Carlos Institute. 1-888-293-9291

**January 9-13
West Palm Beach**

palmbeachcontemporary: The International Contemporary Art & Design Fair. Twentieth- and 21st-century paintings, works on paper, sculpture, photography, video installations and design. Palm Beach County Convention Center. (561) 278-0850

**January 9-May 30
Jupiter**

"Marjory Stoneman Douglas: One Woman, The Everglades & the Rest is History." Loxahatchee River Historical Museum. (561) 747-6639

**January 9-August 31
St. Petersburg**

Dalí Centennial: The American Collection. Rarely exhibited works from the permanent collection will be displayed. Salvador Dalí Museum. (727) 823-3767

**January 10
Tampa**

2004 Camellia Show. Tampa Bay Area Camellia Society. (863) 858-3789

**January 10-March 21
Orlando**

On the Road: The Kerouac Scrolls Exhibit. Features the original manuscript for Jack Kerouac's novel *On the Road*, created on several 12-foot scrolls of paper. Orange County Regional History Center. (407) 836-8500

**January 11
White Springs**

Stephen Foster Day. An afternoon musical program and carillon recital in honor of National Stephen Fos-

ter Day,
Stephen Foster Folk
Culture Center State
Park, White Springs

ter Day and the legendary American composer. Stephen Foster Folk Culture Center State Park. (386) 397-2733

**January 16-18
Miami Beach**

27th Annual Art Deco Weekend. Art Deco Weekend 2004 will celebrate the Art Deco residences of the 1930s and 1940s, with a look at the architects who designed them and the furnishings that made them modern. Miami Design Preservation League. (305) 672-2014

**January 16-19
Tampa**

2004 Tampa Bay Black Heritage Festival. Various venues. (813) 218-3843

**January 17-February 29
Largo and St. Petersburg**

In a Brilliant Light, Recent Work. The Gulf Coast Museum of Art in Largo and the Kingdon Alan Gallery in St. Petersburg simultaneously exhibit paintings by Punta Gorda artist Fran Hardy. Also on display at Brevard Museum of Art and Science, March 4-May 9. (727) 518-6833

**January 18-19
Leesburg**

Massenkoff Russian Folk Festival. A festival of Russian song, dance and music. Lake-Sumter Community College. (352) 365-3506

**January 18-May 30
St. Petersburg and Orlando**

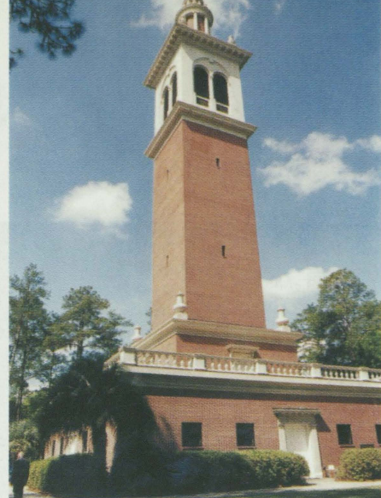
Chihuly Across Florida: Masterworks in Glass. The Orlando Museum of Art and the St. Petersburg Museum of Fine Arts present simultaneous exhibitions of Dale Chihuly, preeminent glass artist. Museum of Fine Arts. (727) 896-2667, Orlando Museum of Art, (407) 896-4231.

**January 23-25
Fort Lauderdale**

Paradise City Arts Festival. Broward County Convention Center. 1-800-511-9725

**January 24
Lakeland**

21st Annual Camellia Promenade. This one-day show will feature hundreds of camellia blooms from growers all over the South. Lakeland Camellia Society. (863) 688-0916

**January 24-25
Orange City**

18th Annual Blue Spring Manatee Festival. Blue Spring State Park and Valentine Park. (386) 775-3663

**January 24-April 4
West Palm Beach**

Jewish Life in Ancient Egypt: A Family Archive from the Nile Valley. Sculpture in stone, wood, and precious metals, jewelry, and funerary items bring to life the story of a single family as described in eight papyrus scrolls that were discovered in 1893 on Elephantine Island in the middle of the Nile River in Upper Egypt. Norton Museum of Art. (561) 832-5196

**January 27-March 21
Delray Beach**

Hanten and Happi: Traditional Japanese Work Coats from the Sumi Collection. A traveling exhibition from Japan displays almost 50 eye-catching jackets and garments. Morikami Museum and Japanese Gardens. (561) 495-0233

**January 28-February 1
Eatonville**

15th Annual Zora Neale Hurston Festival of Arts and Humanities. Festival highlights include "Embracing Eatonville: A Photographic Survey." Zora Neale Hurston National Museum of Fine Arts. 1-800-972-3310

**January 30-February 8
Miami**

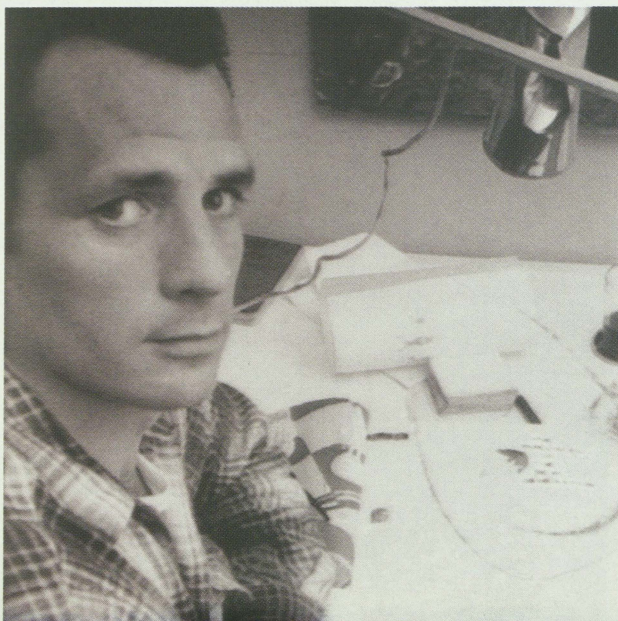
2004 Miami International Film Festival. Florida International University. (305) 348-5555

**January 31
Dade City**

Seventh Annual Kumquat Festival. Greater Dade City Chamber of Commerce. (352) 567-3769

**January 31-February 1
Big Cypress Reservation**

Kissimmee Slough Shootout and Rendezvous. Seminole War reenactment, living history camps, traditional dancing, and arts and crafts. Ah-Tah-Thi-Ki Museum. (863) 902-1113



CALENDAR



In a Brilliant Light, Recent Work by Punta Gorda artist Fran Hardy, The Gulf Coast Museum of Art in Largo and the Kingdon Alan Gallery, St. Petersburg; also Brevard Museum of Art and Science, Largo

January 31-February 22 Fort Myers

2004 Edison Festival of Light. Celebrating the birthday of inventor Thomas A. Edison. Edison & Ford Winter Estates. (239) 334-2999

January 31-March 28 Ocala

L'Atelier de la Chapelle (The Artist of the Chapel). A collection of more than 50 large- and small-scale contemporary sculptures from a women's artist collective in Paris, France. The Appleton Museum of Art. (352) 236-7100

January 31-April 25 Sarasota

Renaissance to Rococo: Masterpieces from the Collection of the Wadsworth Atheneum Museum of Art. John and Mable Ringling Museum of Art. (941) 359-5700

February 3-January 9, 2005 Winter Park

Sculpting Nature: The Favre Pottery of L.C. Tiffany. Charles Hosmer Morse Museum of American Art. (407) 645-5311

February 4-September 24 Sarasota

Between Heaven & Earth — Reflection of Family Life.

Art in the Park. Fort

Zachary Taylor State Park, Key West



tion of Family Life. This exhibition bridges the gap between East and West, between ancient and modern, spiritual and the worldly. Museum of Asian Art. (941) 373-0300

February 6-8

Miami

11th Annual Miami International Map Fair. Historical Museum of Southern Florida. (305) 375-1492

February 6-March 1 Lakeland

Twenty-four Seasons in a Day: Four Landscape Artists. FSC Melvin Art Gallery. (863) 680-4111

February 8

Maitland

Maitland Arts Fest. Maitland Art Center. (407) 539-2181

February 8-March 26

Key West

Art in the Park. Fort Zachary Taylor State Park is the setting for an exhibition of outdoor sculpture. (305) 295-3800

February 11-15

Lake Worth

FinnFest 2004. Learn about Finnish cultural heritage through music, theater, lectures, art, and marketplace. Lake Worth Playhouse and other venues. (561) 582-0554

February 12-April 4 Fort Lauderdale

Impressions of Old South Florida. Artwork representing South Florida's architectural, natural and cultural heritage. Bonnet House Museum and Gardens. (954) 563-5393

February 13-15

Davie

Seminole Tribal Festival. Native American arts and crafts, alligator

wrestling, and bull riding. Bergeron Arena. (954) 364-4221

February 13-15

Olustee

Olustee Battle Festival and Reenactment. Celebration of Florida's only major Civil War battle. Olustee Battlefield Historic Site. (386) 758-0400

February 14-16

Coconut Grove

41st Annual Washington Mutual Coconut Grove Arts Festival. Coconut Grove Arts & Historical Association, Inc. (305) 447-0401

February 24-May 2

Gainesville

Coming Home: American Paintings 1930-1950 from the Schoen Collection. Samuel P. Harn Museum of Art. (352) 392-9826

February 26-March 7

Plant City

2004 Florida Strawberry Festival®. Arts, crafts and everything strawberry. (813) 752-9194

February 28-29

New Smyrna Beach

Art Fiesta. Annual art show featuring artisans and crafters from around the country. Old Fort Park. (386) 424-2175

March 4-6

Sanibel Island

67th Annual Sanibel Shell Fair & Show. Sanibel Community Center. (239) 472-2155

March 6-7

Woodville

Battle of Natural Bridge Reenactment. Natural Bridge State Historic Site. (850) 922-6007

March 7

Dade City

Little Everglades Steeplechase. Little Everglades Ranch. (352) 521-3661

March 12-28

DeLand

The Biker's Experience. A juried photography exhibition for art of the bike and art reflecting the biker's experience. DeLand Museum of Art/Cultural Arts Center. (386) 734-4371

March 13-14

Pembroke Pines

Sixth Annual Art Festival in the Pines. Pembroke Pines Academic Village. (954) 986-5027

March 19-21

Winter Park

45th Winter Park Sidewalk Art Festival. (407) 672-6390

March 20-21

Dade City

Annual Magnolia Festival. Pioneer Florida Museum. (352) 567-0262

March 22-May 7

Stuart

Court House Cultural Center Annual Juried Exhibition. A juried showcase of the Treasure Coast's finest artists. The Arts Council, Inc. (772) 287-6676

March 26-28

Port Canaveral

SeaFest 2004. Cocoa Beach Area Chamber of Commerce. (321) 459-2200

March 27

Lake Wales

33rd Annual Lake Wales Art Show. Lake Wales Arts Center. (863) 676-8426

Between Heaven & Earth — Reflection of Family Life.

Museum of Asian Art, Sarasota



ON A ROAD LESS TRAVELED

CHELLE DELANEY



■ THE FATHER MIGUEL O'REILLY HOUSE MUSEUM ■ ST. AUGUSTINE

Augustin Verot from LePuy, France, was appointed vicar apostolic by Pope Pius IX in 1858, and became the first bishop of St. Augustine in 1870. Bishop Verot had a special commitment to minister to blacks, and after the Civil War was determined to provide education for the newly freed slaves and their children. The bishop went to France to recruit the Sisters of St. Joseph in LePuy for this mission. In response, three professed sisters and five novices made the journey from LePuy to St. Augustine. In January 1866, the sisters' school for Negroes opened in St. Augustine on the O'Reilly House property.

Father Miguel O'Reilly was an Irish priest who served during the Second Spanish Period in St. Augustine. His house, of tabby construction with piers of coquina, is one of the 10 oldest buildings in the city, dating back to the First Spanish Period. O'Reilly played a major role in building what is now the Cathedral of St. Augustine. In 1797 he conducted the services that formally opened it. When he died in 1812, the O'Reilly House was willed to church authorities in trust for a future religious community. In 1867, the building became the dwelling and classroom setting of the newly arrived Sisters of St. Joseph.

The restoration of the O'Reilly House has been a longtime project of the Sisters of St. Joseph, which remains an active diocesan community in St. Augustine today. In November 1974, the house was listed in the National Register of Historic Places. With historic preservation grants-in-aid from the State of Florida, the house was restored in the 1990s to its 1840s style and on June 7, 2003, Bishop Victor Galeone of the Catholic Diocese of St. Augustine was on hand to bless the museum. A new museum exhibit recently opened to the public at the O'Reilly House Museum.

The Father Miguel O'Reilly House Museum is at 32 Aviles Street, St. Augustine. The museum is open free to the public each Wednesday, Thursday, Friday and Saturday from 10 a.m. to 3 p.m.

IN UPCOMING ISSUES...

MISSION SAN LUIS

A visit to Mission San Luis takes visitors back in time to the late 17th century when a chain of missions extended from St. Augustine across North Florida. Mission San Luis was the capital of the western missions from 1656 to 1704. Its population of more than 1,500 residents included one of the most powerful Apalachee chiefs and a Spanish deputy governor. San Luis was designated a National Historic Landmark in 1960 and was purchased by the State of Florida in 1983. Today, an innovative, interactive exhibit on site features hundreds of artifacts discovered during archaeological digs. Excavation of the Spanish fort continues, and a new lab facility supports efforts to uncover and interpret the rich history of this significant site in Tallahassee.



RAY STANTARD

FLORIDA

History & the Arts

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